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1922

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NO. 2

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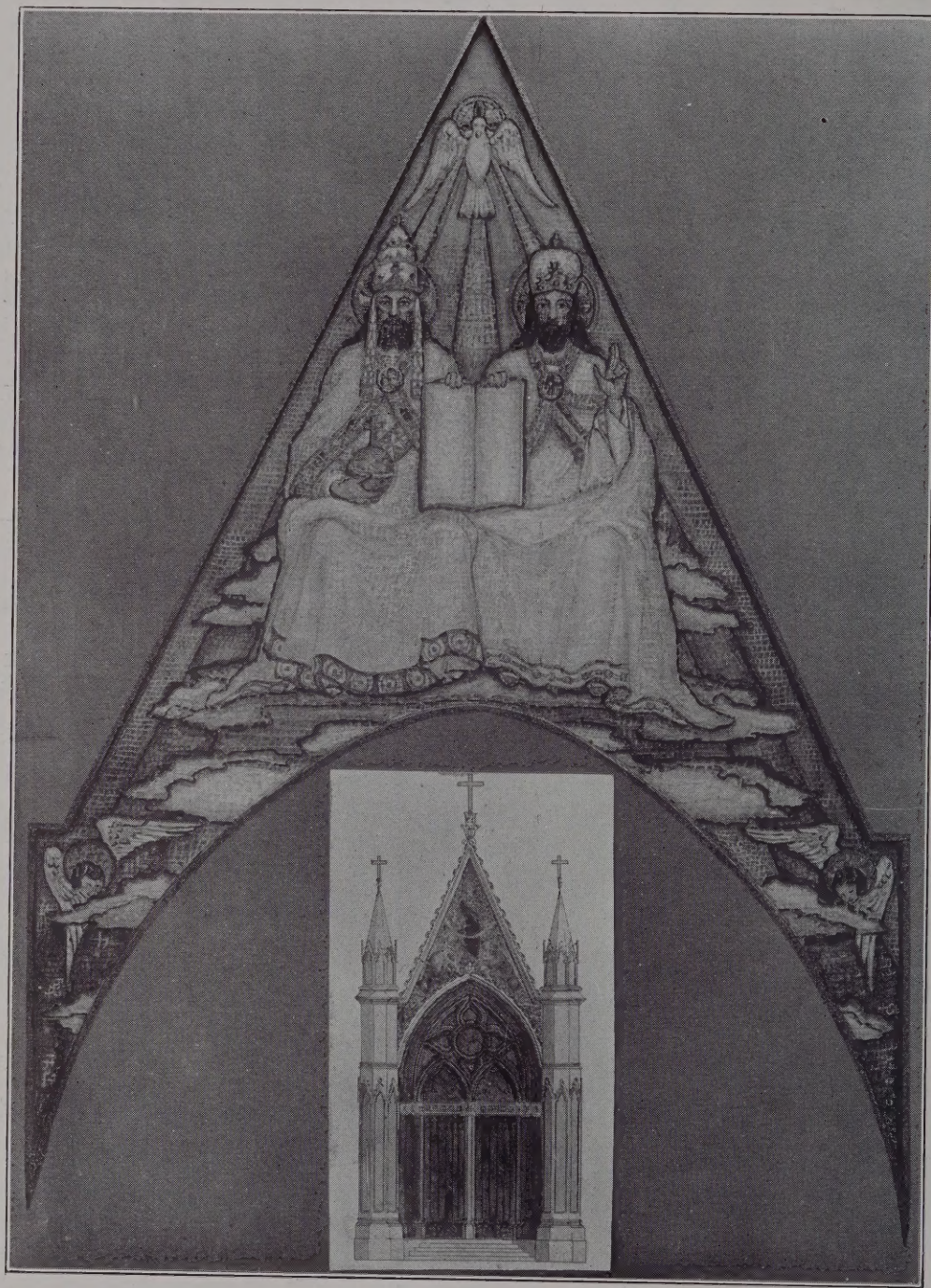
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MOSAICS FOR A CHAPEL

SECOND MEDAL; BY J. GLASER OF COOPER UNION. SMALLER DESIGN BY M. MULLER, YALE SCHOOL OF FINE ARTS, FIRST MEDAL. SEE PAGES 8 AND 9.



# THE AMERICAN ART STUDENT

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS  
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *President and Editor*  
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EDWARD C. BRIDGMAN, *Associate Editor*  
CAROLYN J. TOWNSEND, *Art Editor*

VOL. V

MAY 31st, TO JUNE 30th, 1922

No. 2

## CAPMAKER AND ARTIST

*Elias M. Grossman, Brilliant Young Jewish Etcher, Practices his Art After Working All Day in Uncle's Cap Factory.—Courtesy, "The Jewish Tribune", N. Y.*

Scrutinize the three etchings reproduced in this issue and you will undoubtedly recognize at once the skill and art of a master cap-maker, for Elias M. Grossman, young etcher of unusual promise, must work at his trade during the day and many times during part of the night, in order to earn a living so that he may pursue in his spare hours, the art in which he has already distinguished himself so highly.

For the irony in the foregoing lines we ask pardon, but it is a sad commentary on the opportunities granted young artists of real creative ability, that they must eke out an existence at various labors in order to study and carry on their art in their leisure time, the time when most people seek rest and amusement after a hard day's work. To Grossman particularly do we crave pardon, for this young artist, who has already received wide recognition (the etchings reproduced were honored with a place in the exhibit of the National Academy of Design) asks nothing and is perfectly content to toil away during the day at the cap factory of his uncle down on Bond Street. And by the way, he does not hide the fact that he is a member in good standing of Branch 51 of the Capmakers' Union. He is a real Jewish artist.

Imbued with a deep artistic spirit, Grossman's art is born of his surroundings and reaches its highest form of expression when he is drawing Jewish types on the lower East Side. Born in Kobryn, Grodno, 23 years ago, he came to New York 14 years ago, and all those years have been spent in the Jewish atmosphere of New York's great Ghetto. He is a product of the Jewish Educational Alliance and is now monitor of the etching class there. In fact Grossman is star pupil

of this marvelous institution, whose work is destined to make a significant impression upon the artistic life of America.

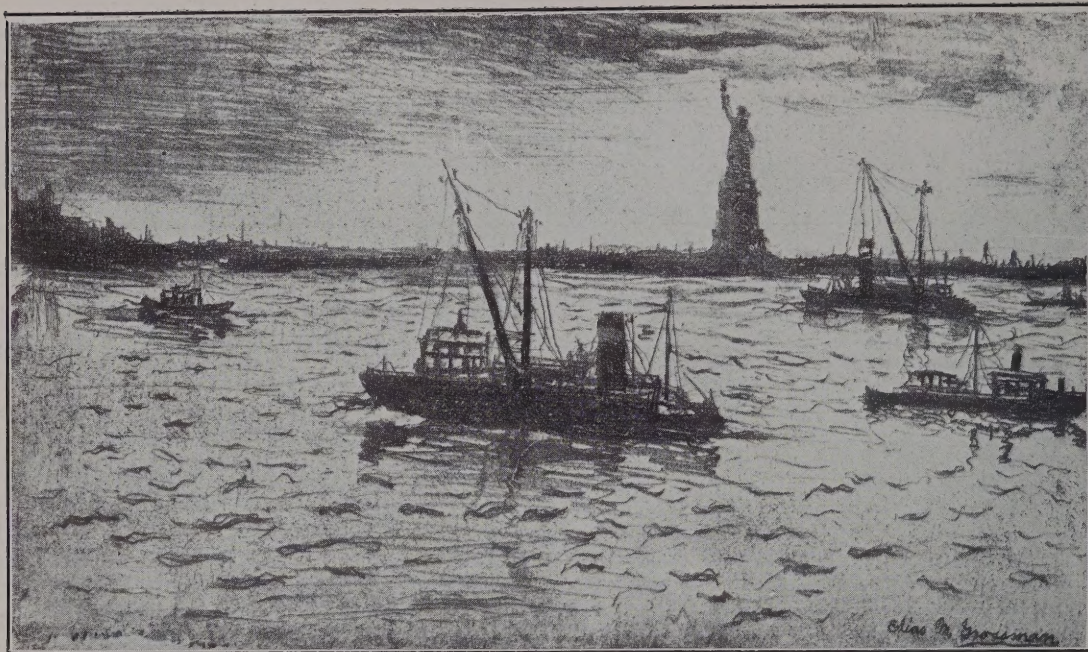
Grossman has been drawing ever since he can remember. While he has no evidence of his artistic accomplishments during his teething period, it is probable that the Grossman cradle in Kobryn would probably show where the youthful Elias was making marks, significant of later artistic creations.

"When I was attending *Cheder* in Kobryn I used to draw the rabbi and the other children at every opportunity," he said. "For which I used to be roundly spanked when I was caught. And when I came to America and worked in my uncle's hat store, on Essex Street, I sketched the customers as they came in, on the hat boxes. And when I went to public school I used to draw the teachers and the pupils. I sketch while at work. Now in my uncle's cap factory, I never lose an opportunity to sketch my fellow workmen. I find many good types there, as I do all over the East Side. Most of my models I pick up around the streets of the East Side, particularly in Seward Park. And I find many excellent types in the synagogues."

Grossman's etchings have long been a feature of the excellent exhibits of the Educational Alliance. It was a signal honor for him, when one of his heads was selected for display at the exhibit of the National Academy of Design. Here it was the recipient of high praise from art critics.

Yet Grossman is singularly modest and unassuming. He works steadily away at his capmaking trade, attends the etching classes at the Alliance twice weekly and in addition goes to the East Side Evening High School, where he is studying English and French, especially French, for he is looking ahead to the day when he will have enough money to finish his art schooling in Paris. His English is excellent—one could hardly tell that this young artist with such a brilliant future ahead of him, and such magnificent





ETCHING, NEW YORK HARBOR

By E. M. Grossman

accomplishments behind him, had only been in this country fourteen years and had gone to school but such a short time.

Many of New York's most talented young artists, especially some of the etchers, have been at some time or other a student of the nationally famed Cooper Union. Etching has taken great strides of late and will in the future; Mr. Grossman will have his share in that advance. People in general are coming more and more to know the value of etchings and to appreciate the masses of tone and fine delicate lines which only etchings can give.

Grossman spent, all told, eight months in public schools. When he first applied for entrance into Cooper Union to study drawing he was rejected because of his age. He then returned to public school. When he was sixteen he again applied to Cooper Union, but he was forced to wait two years until he could be admitted. During his three years at Cooper Union night classes, he worked in the cap factory during the day. The past two years he has been at the Alliance, the pupil of William Auerbach Levy and other noted artists connected with the school.

When the factory has to work overtime to get out its cap orders, Grossman is usually attending his night classes. But when the classes are over, he comes back to the factory at ten and finishes up his

overtime work on the caps. Such is the stuff of which this young artist is made.

Grossman lives with his father and sister at 162 Henry Street. His mother and two brothers are still in Poland, held up by the war, but they are expected in New York shortly.

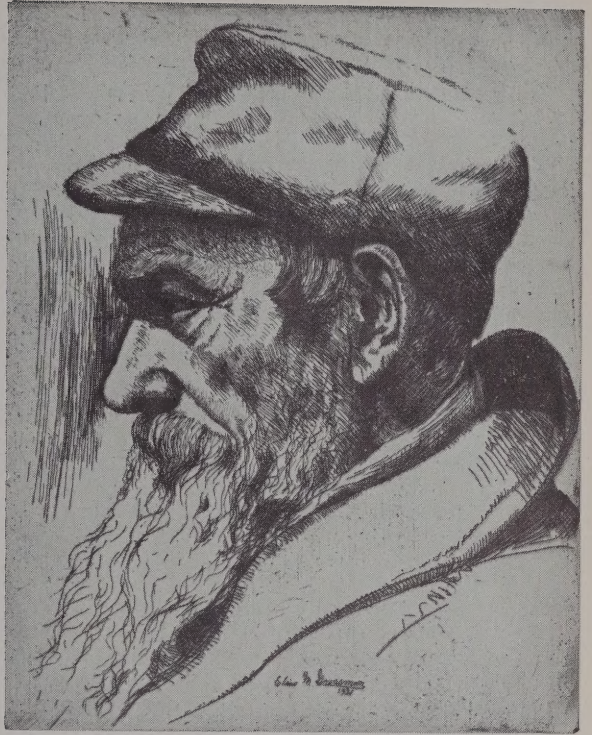
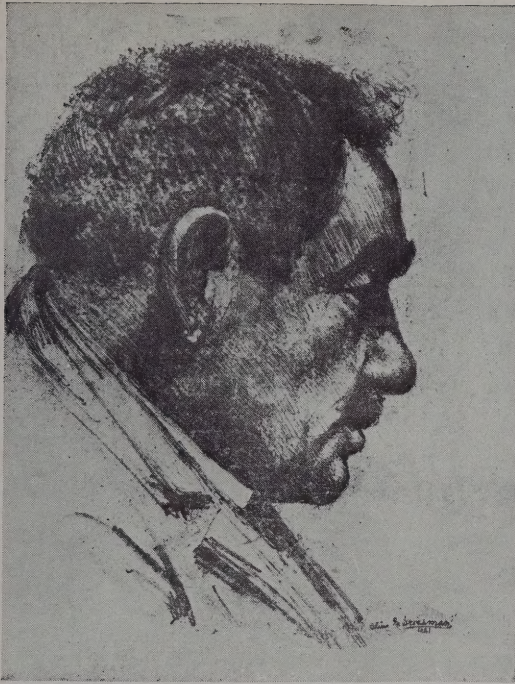
The monthly magazine of the East Side High School is mighty proud of its cover designs these days, for Grossman does them. And in addition, he contributes verse to the paper, verse which is usually far superior to what one expects to find in a high school publication.

Several of his etchings have been published in the magazine sections of the *New York World* and *Times*.

The two etchings reproduced on page seven are Jewish types of the lower East Side, which are Grossman's particular *forte*. The head in the left-hand column is on display at the National Academy of Design. The other etching is a view of New York harbor with the Statue of Liberty in the background, a favorite subject with many American and foreign etchers.

It is with regret we announce that the early closing of forms on this issue (May 31st to June 30th is the period covered) and the smallness of it prevented us from using an excellent article on color by Herbert E. Martini.





ETCHINGS; *By Grossman*

## PHILADELPHIA STUDENTS WIN ACADEMY AWARDS

### Garrett, Hubbard and Parker among Prize Winners

Awards were announced at the closing exercises of the Schools of the Pennsylvania Academy of the Fine Arts, in the Galleries of the Academy, Broad and Cherry Streets, Philadelphia. John F. Lewis, President of the Academy, presided and introduced the speaker of the day, Huger Elliott. The announcement of the prizes was made by the Vice-President of the Academy, Mr. Arthur Lea.

The Stewardson Prize in Sculpture was awarded by a jury of sculptors composed of Albert Laessle, Maxwell Miller and Samuel Murray, to Victor V. Slocum; Honorable Mention to Evelyn Peabody.

The Stimson Prize in Sculpture was awarded by a jury of sculptors composed of Albert Laessle and Frederick Roth to Mildred Sartelle; Honorable Mention to Benjamin Kurtz.

The Ramborger Prize was awarded by the Faculty for the best drawing in black and white, of a head from life, by a student who has not been under instruction for over two years, to William Schulhoff.

The Thouron Prizes in Composition were awarded as follows:

The Prize, decided by the vote of the Faculty, for a group of three compositions upon subjects given to the Class during the current year, to Joseph Mielziner.

The Prize, for a similar group, decided by the vote of the students of the composition class, to Ralph Taylor.

The Prize, decided by the instructor of the class, awarded for general progress and improvement in study, to Virginia Parker.

The Prize, for the work showing the most poetic, abstract, or idealistic point of view, decided by the instructor of the class to Takeji Matsubara.

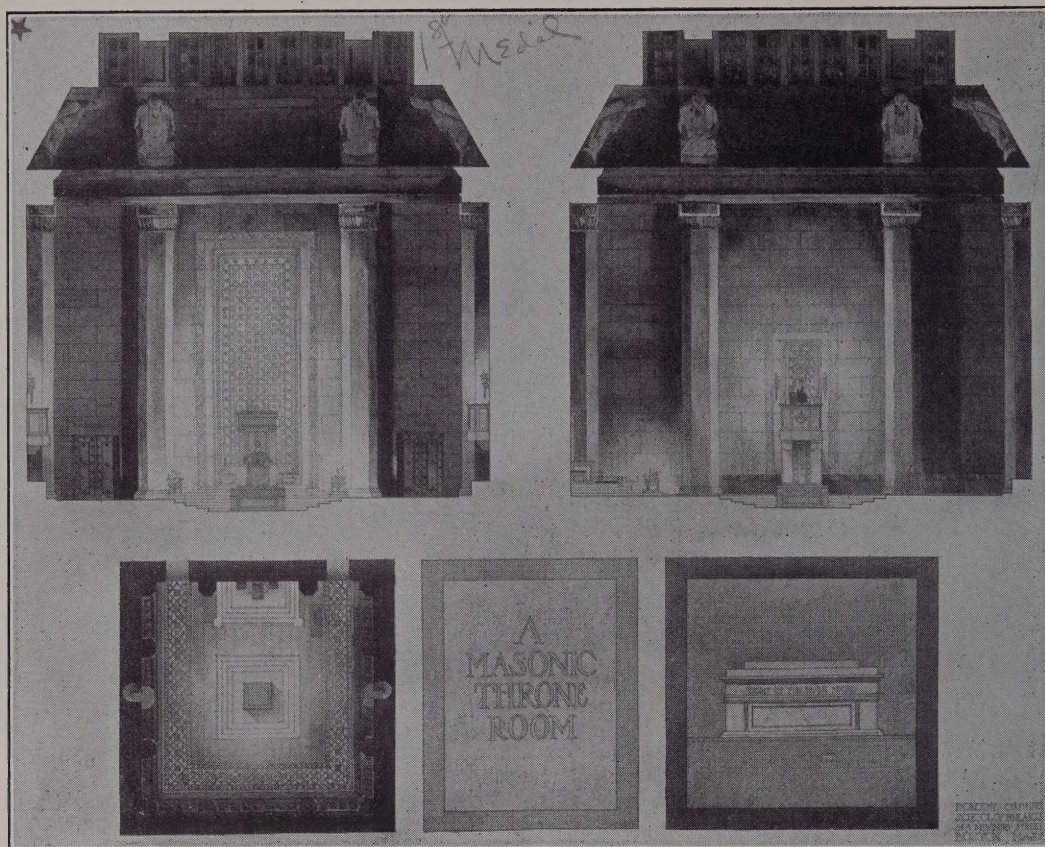
The Packard Prizes, for studies made from living animals, are awarded as follows: First Prize to Helen M. Rolls; Second Prize to William Schulhoff.

An additional Prize (awarded by the President of the Academy, personally) to R. L. Hubbard.

The Charles Toppan Prizes are open to students who have previously received a traveling Scholarship and who have fulfilled the various requirements. Any student who has heretofore received one of the Toppan Prizes is debarred from afterwards receiving a second Toppan prize. Competitive work was to be original painting, the unaided work of the student, without criticism. The subject selected "An

*(Continued on Page Eleven)*





A MASONIC THRONE ROOM  
BY DOROTHY CUSHING, SCHOOL OF FINE ARTS AND CRAFTS, BOSTON. FIRST MEDAL.

## BEAUX-ARTS INSTITUTE OF DESIGN NOTES

*Circulars of information and programs in any departments will be mailed on request by writing, 126 East 75th Street, New York.*

Department of Sculpture—Awards made at recent judgment.

Jurors—Lloyd Warren, Elie Nadelman, Edmond T. Quinn, Harry R. Ludeke, Edward McCartan, A. A. Weinman, Emil Fuchs, John Gregory, F. Lynn Jenkins, Stanley Lothrop, R. G. Eberhard.

Composition No. 7. Subject—"SPRING" (Group). Thirteen models submitted. (See illustration.)

Second Medal—E. Thorp, Yale School of the Fine Arts. First Mention: C. W. Jones, L. Worswick; Second Mention: C. Luini, H. Zitter.

Life Modeling, Emil Fuchs's Class—Second Medal: J. Ruhl, L. Slobotkin; First Mention: C. W. Jones. Elie Nadelman's Class: First Medal: C. W. Jones; Second Medal: J. Ruhl. Edmond T. Quinn's Class: Second Medal: P. Fiene; First Men-

tion: H. Hensche, H. McGarvey; Second Mention: A. H. Borgmann. Harry R. Ludeke's Class in Ornament (Italian Renaissance): Second Medal: S. D'Angelo; First Mention: M. Malanotte, C. M. Chambellan, H. Rappaport; Second Mention: I. Crisafulli, F. W. Boyd.

Nature Study—Maitland Relknap's Class. Second Mention: A. Frati, M. Malanotte, S. Ferruggia.

Mural Painting—Awards made at a recent judgment.

Jurors—Lloyd Warren, Ernest Peixotto, Eugene F. Savage, Edwin C. Taylor, Ivan Olinsky, Duncan Smith.

Exercise in Composition—"Mosaics for a Chapel." Twenty-two sketches submitted.

First Medal—M. Mueller, Yale School of the Fine Arts; Second Medal: Agnes W. Bacon, Earl H. Smith, Yale; J. Glaser, Cooper Union. First Mention: O. Schenker. H. P. Camden, Jr., Frank P. Sylos, Carlo A. Nisita, Alfred J. Tulk; Second Mention: C. G. Johnstone, T. M. Beggs, Herman Van Cott, Jehu D. Paulson, Yale. First





## SPRING

BY E. THORP, YALE SCHOOL OF FINE ARTS (SECOND MEDAL.)

Mention: A. Floegel, L. Oyen, B. A. I. D.; Merodine Keeler, Cal. School of Fine Arts; Fanny Bayers, N. Y. City. Second Mention: Hildreth Meiere, Ada Rasario, N. Y. City; Austin Purves, Jr., Philadelphia, Pa.; Erna Lange, Cooper Union.

Department of Interior Decoration—Awards made at a recent judgment.

Jurors—E. F. Tyler, H. R. Laud, J. V. Van Pelt, H. Moran, L. R. Metcalfe and Lloyd Warren.

Problem in Project—"A Masonic Throne-Room." Sixteen designs submitted.

First Medal—Dorothy Cushing, School of Fine Arts and Crafts, Boston.

Second Medal—L. Coolidge, School of Fine Arts and Crafts, Boston; Mildred M. Maier, Women's Art School, Cooper Union, N. Y. C.

First Mention—E. Schiffert, B. A. I. D. Atelier, N. Y. C.; A. Redman, Carnegie Institute of Technology, Pittsburgh; Dorothy Ciregson and N. Wilcox, School of Fine Arts and Crafts, Boston; Dorothy Lorenz, Women's Art School, Cooper Union, N. Y. C.

Second Mention—Frances Burrows and R. Rutili, Carnegie Institute of Technology,

Pittsburgh; Jessie M. Wissler, Pennsylvania Museum and School of Industrial Art, Philadelphia; V. deS. Litchfield and Abby C. Gallup, School of Fine Arts and Crafts, Boston.

Problem in Elements. Subject—"The Orders in Decoration." Six designs submitted.

First Mention—R. Hussey (Placed First), School of Applied Design for Women, N. Y. C.; H. Niswonger (Placed Second), B. A. I. D. Atelier, N. Y. C.; P. R. MacAlister (Placed Third), Yale University, New Haven; L. Colvin, B. A. I. D. Atelier, N. Y. C.

Mention: Frances Scott, Atelier Denver, Denver.

## THE COLORS OF MEN!

When a man has no pep, they say that he's Colorless.

When he's mad, they say he sees Red.

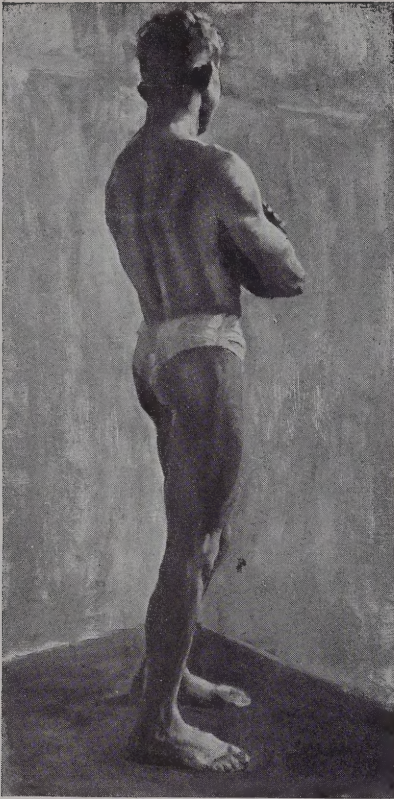
When he is a coward, they call him yellow.

When he's straight, they say he's White.

When he's loyal, they say he's true Blue.

When he's unintelligent, they call him Green.





BY STUDENT OF BOSTON SCHOOL OF FINE ARTS AND CRAFTS. OIL PAINTING BY AGNES ABBOTT

## ACTION DRAWING

*This is the tenth of a series of articles on the drawing of the human form,—appearing monthly. At least two more articles will be published. Back numbers of the magazine are not available.*

By ROBERT H. SHULZE

As has often been said, "The best teaching is that which results in fitting the student to study intelligently without a teacher." But Leonardo da Vinci, painter of the world-famed Mona Lisa, says, "Whosoever would apply himself to painting must, in the first place, learn perspective. This will enable him to dispose of things in their proper places, and to give due dimensions to each. Having done this, he must learn to draw, choosing for that purpose some capable master, who, at the same time, may give him an insight into the contours of figures."

Whatever has been said in the past and whatever may be said in the future, the first and last requisite of painting, in which the human figure predominates (and anything else, for that matter), is good drawing. Not "passable" drawing which you expect

to cover up with opaque ("gouache") water colors or oil paints,—but masterly effort as far as outline, dimension and action is concerned.

I have seen, in the various cities in which I have worked at the art game, literally hundreds of cartoons and attempts at book illustrations which were finished well,—had an excellent "handling" in black and white water colors, crayon, or pen and ink,—but the pictures were failures. Not only could they not be sold, but the very fact that the student went so far as to finish them on top of bad drawing made the practice harmful to them rather than helpful. The sooner the student had this idea planted in his or her head, the better off he or she will be in the art world.

Never get your figures less nor more than eight heads high. Bear that in mind. The "perspective" Leonardo da Vinci speaks of might well be applied to the foreshortening of the arms and legs, or of the torso. So many students try to draw anatomy studies by the profile method,—it never works out. Even the days of the pretty girl on the magazine cover, when posed in profile, are passing out. The figure illustrating this article, by Marjorie Eaton, is in profile somewhat, but represents good action considering the hour's work she put on it. Note how the action and size of the main muscles have been caught.

The muscles of the calf are attached to the calcis (heel bone), while the bones of the fore part of the foot form arches to protect the sole from undue pressure. That is what gives spring to the movements of the foot. The bones of the toes are short in comparison to the corresponding bones of the fingers; the big toes having no power of separation equal to that of the thumbs.

On the upper part of the body; the shoulder girdle consists of a collar bone or clavicle, and a scapula (shoulder blade) on either side, joined in such a manner that a restricted movement is possible, though the girdle is connected with the skeleton of the trunk by one joint on each side, between the upper end of the breast bone (sternum) and the inner extremity of the collar bone. The modelling of the flesh is shown quite clearly in the drawing by Agnes Abbott which illustrate this note. (I might here add that this is a continuation of a previous article I commenced in reference to the construction of the male form.)



The cover design, by Miss Marjorie Clarke, shows a foreshortening of the chest, the breast and abdomen being turned at a three-quarters "view". The shoulder blade is connected only indirectly with the trunk through its articulation with the collar bone, though the blade bone is attached by numerous muscles to the walls of the chest. There are scores of books published on the human figure; in order to be able to study without a teacher let me suggest the purchase of an anatomical chart such as is used in the public schools or in medical books,—it ought not to cost much. Read the location of the main bones, the important muscles of the body,—for it is their movement which creates action in a picture.

Action should be gotten spontaneously; that is, the model should execute the movement intended several times before posing so the student may watch the play of the muscles and movement of the limbs. Messonier, when he painted his charging horses used to employ a revolving turntable, over which a horse constantly galloped while he hastily modelled the figure in wax. After several patient and painstaking attempts he succeeded in getting something which was so valuable and accurate that he could trace its shadow on his canvases. It could never have been successfully done by relying on imagination alone. Does it mean anything to you when we write "The shoulder girdle is articulated with the bone of the upper arm, and plays a vital part in giving freedom of movement to the limb." Then study where the shoulder girdle is; review the past articles, and watch for next month's installment.

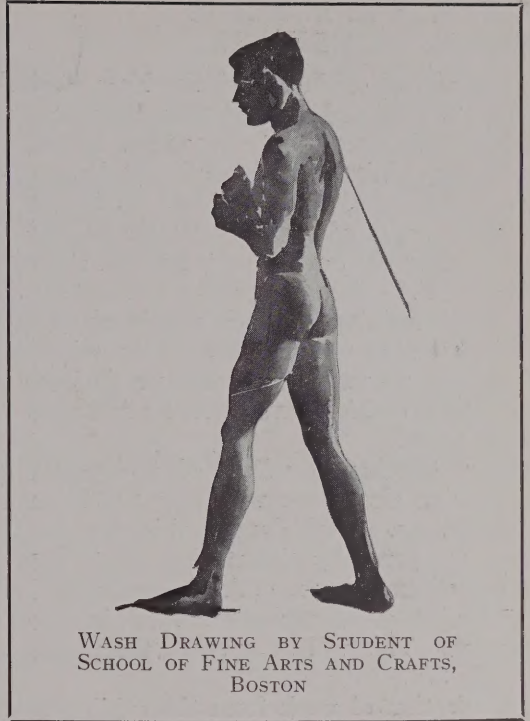
## PHILADELPHIA STUDENTS

*(Continued from Page Seven)*

interior with one or more figures in which mere portraiture is not the leading motive." The pictures were numbered by the Curator, and a memorandum of the artists's name was kept in a sealed envelope so that the award of the prizes was based alone upon the merit of the work. The work was judged by the Committee on instruction, and the awards are as follows:

First prize to Elmer G. Anderson; Second prize to Anne S. Garrett; Honorable mention to Susan Jones, and Honorable mention to Edward R. Burke.

The Cresson Traveling Scholarships en-



dowed by the late Emlen Cresson and Priscilla, his wife, are awarded by the Board of Directors. The Cresson Scholarships give to students the advantage of seeing some of the important Galleries and Art Schools abroad. The trip abroad is limited to the summer vacation, from June to September, inclusive. The awards have been proportioned in the past so as to provide each student with seven hundred dollars to expend in actual traveling expenses.

In the Class in Painting, Scholarships are given to Sarah M. Baker, Dorothy Cox, Mary Carroll Curtis, Willie W. Fon, Carolyn Haywood, Irma V. Howard, Sarah Langley, Barse Miller, Watson Neyland, Ralph Taylor, and Sue May Wescott; and to two students competing for a second scholarship: Anne S. Garrett and Joseph Mielziner.

In the Class in Illustration, scholarships are given to Paul L. Gill, Leonard A. Kojro, Roderick McRae, and Edward Shenton; and to one student competing for a second scholarship: Charles Eager Clark.

In the class in Sculpture, Scholarships are given to Walker Hancock, Wilmer Hoffman, and Benjamin Kurtz; and to one student competing for a second scholarship: Frank Stamato.

A Special Prize (awarded by the President and Vice-President of the Academy) for his work in Composition, to Victor Kahill.



## N. Y. S. F. A. A. HOLDS ANNUAL EXHIBITION

The annual exhibition of the New York School of Fine and Applied Arts, Broadway at Eightieth street, just closed their annual exhibition. Work was shown in the departments of interior decoration, landscape architecture, graphic and poster advertising and commercial design, costume and stage design, life drawing and illustration, teachers' training, and children's classes. Aside from the regular work of the school there were shown posters, costume designs, and interiors which have been sold and used in the trade.

Since October members of the poster advertising class have won over \$1,500 in competitions. Work done in this class has been so generally interesting that the Metropolitan Museum of Art has assembled a selection of examples executed in the museum. This will be open to the public to July 3rd.

A selection of work from the exhibition now at the school and of that done in the Paris branch will be exhibited to the public at the Art Centre, 65 East Fifty-sixth street, from November 27th to December 10th.

Scholarships have been awarded to these students: Bernard Stearns, Mr. Zilpha, Max Tischler, Estelle Clark, Helen Congdon, Ruth Hutton, Tynne Hakola, Ellen Behrens, Maywill McPhelemy, Paul Gandal, Helen Conklin, and Robert Castle. First honors were won by Helen B. Keen, Eleanor Hatch, Clara Gilman, Gus Fries, Christian Kaestner, Marybelle Leake, Mark Mooring, Irene Breher, Gladys Bates, Freda Stuff, Dorothy Chamberlain, Ann Watkins, and Lillian L. Pratt. Second honors were awarded to Elizabeth Wright, Eleanor Wright, Mildred Irby, Mary Briggs, Dorothy Salisbury, (Mrs.) Emily Russell, Gertrude McLees, Janet Lucas, Margaret Burt, Ethel Hoops, Jean Burns, Mary Gwathney, and Joseph A. Clark.

## ARTISTIC GOLD COINS

The first American gold coinage of eagles, half-eagles and quarter-eagles, of the value of \$10, \$5 and \$2.50, respectively, was placed in circulation in 1792. Since that date the United States mints have turned out 117,629,365 double eagles, or \$20 gold pieces; 49,611,289 eagles, 74,360,570 half-eagles and 15,580,208 quarter-eagles. One

and three-dollar gold pieces were formerly coined, but they were discontinued in 1890.

The first coin called an eagle was used in Ireland in the Thirteenth century, and was so called from the figure of an eagle impressed upon it, but it was made of base metal. The standard of the eagle was borne by the ancient Persians, and the Romans also carried gold and silver eagles as ensigns and sometimes represented them with a thunderbolt in their talons.

Charlemagne adopted the double-headed eagle as the standard of the holy Roman empire. The eagle was the standard of Napoleon I and Napoleon III, as well as Austria, Prussia and Russia.

For the art student who can find time, the study of numismatics will prove exceedingly interesting. Data as to period design, costume, and even furniture and architecture may be found on coins. Just as much so will be the interest, in the well modelled head of the Indian, and the American bison, found on our five cent pieces, as well as some of the decorative work on the present gold coinage, to the future generations.

## PAINTINGS TO GO ON TOUR

The Carnegie Institute issues a statement to the effect that in response to the demand on the part of art institutions of other cities, a large group of European paintings in the Twenty-first International Exhibition at Carnegie Institute are going on a tour of American cities at the close of the exhibition in Pittsburgh, June 15th. This will be the first year that a tour of this kind in connection with an international has been attempted on a large scale. In all probability, such a tour will be arranged for after each future international.

Some seventy European paintings have already been selected for the tour by a committee from the Museum Directors' Association which visited Pittsburgh a short time ago. The plan has been suggested and advocated by THE AMERICAN ART STUDENT for the past six years, but in this case arrangements have only been made to select paintings which would show the present state of art in Europe.

Arrangements have been made to show the works at the Toledo Museum of Art, the Cincinnati Museum of Art, the Detroit Institute of Arts, the Syracuse Museum of



Fine Arts and the City Arts Museum of St. Louis. Negotiations are also under way for an exhibition at the Memorial Art Gallery at Rochester, N. Y., and the Art Gallery of Toronto, Canada.

In speaking of the plans for the tour, Mr. Saint-Gaudens, assistant art director at the institute, said:

"Pittsburghers, through the Annual International Exhibition, have a better opportunity to study contemporary European art than people of any other city of this country, New York City not excepted. For a long time other cities have been anxious to enjoy some of the works in the international and this year the Fine Arts Committee has given its permission for a tour of a large group of the European paintings. We hope to continue this each year and in this way Carnegie Institute will be serving not only the people of Western Pennsylvania, but through this tour and similar ones, it will be sending the message of European art to other cities in this country. It will be performing an invaluable service both to European art and to American art, for we have much to learn from Europe."

## "Canvo Board" A New Painting Surface

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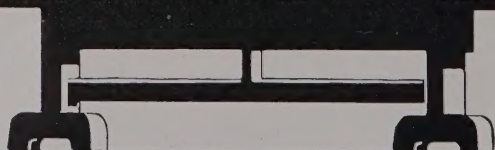
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